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# **Английское произношение: звукИ в потоке речи**

Практическое пособие

для студентов факультета иностранных языков  
специальности 1- 02 03 06 01 «Английский язык»

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Практическое пособие по фонетике английского языка» содержит материал для аудиторной и самостоятельной работы, направленный на совершенствование произносительных навыков: скороговорки, стихотворения, диалоги, аутентичные творческие задания.

Пособие адресуется студентам факультета иностранных языков специальностей 1-02 03 06-01 «Английский язык. Немецкий язык» и 1-02 03 06-03 «Английский язык. Французский язык» в качестве вспомогательного пособия при овладении фонетической базой английского языка.

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## Предисловие

Пособие предназначено для обучения нормативному английскому произношению студентов 1–2 курсов факультетов иностранных языков при изучении дисциплины «Практическая фонетика английского языка».

Цель данного пособия – коррективировка и автоматизация произносительных навыков студентов, отработка основных фонетических трудностей английского языка.

Пособие состоит из 4 разделов, каждый из которых включает теоретическую и практическую части. В теоретической части описываются звуки английского языка, приводятся правила их чтения, а также современные тенденции и особенности произношения. Практическая часть представляет собой ряд упражнений для отработки звуков и звукосочетаний на материале оригинальных скороговорок, пословиц, стихотворений. Пособие также включает упражнения на развитие органов речи (артикуляторная гимнастика).

Отличительной особенностью пособия является расположение звуков по главам в соответствии с программой обучения, что позволяет использовать его в качестве дополнительного материала как непосредственно на занятиях, так и при самостоятельной работе дома.

Аутентичные стихотворения, лимерики и диалоги позволяют не только отработать необходимые фонетические навыки, но и познакомить студентов с культурой страны изучаемого языка.

Работа над приобретением нормативного английского произношения предполагает определенные трудности, поэтому:

- работу над звуками следует начинать с выполнения упражнений артикуляторной гимнастики для выработки правильного уклада органов речи;

- для правильного произнесения звуков необходимо внимательно ознакомиться с теоретической частью каждого раздела и соблюдать указанные особенности произношения при выполнении практических заданий и упражнений;

- при отработке материала для чтения рекомендуется пользоваться произносительным словарем.

# **1 Упражнения для губ и языка**

## **Упражнения для губ**

### **1 Открывание и закрывание рта.**

Широко раскройте рот, нижняя челюсть максимально опущена. Закройте рот.

### **2 Обнажение зубов – «оскал».**

Губы при близко расположенных челюстях разомкнуть вверх и вниз, слегка обнажая оба ряда зубов, а затем сомкнуть. Губы держать в слегка растянутом положении, без выпячивания. Расстояние между челюстями равно толщине языка. Нижние резцы находятся непосредственно под верхними.

### **3 «Оскал» с раскрыванием и закрыванием рта.**

Разомкнув губы, опускать и поднимать нижнюю челюсть при обнаженных зубах.

### **4 Опускание и поднятие нижней губы.**

Слегка приподнять верхнюю губу, обнажить край верхних зубов, прижать к ним нижнюю губу. Обнажив нижние зубы, опустить нижнюю губу. Повторять это движение, не опуская челюсти. Верхняя губа неподвижна.

### **5 «Хоботок».**

Губы энергично выпятить вперед, напряженно выдувать воздух через сократившееся отверстие, не допуская свистящего шума.

### **6 Чередование «оскала» и «хоботка».**

Чередовать «оскал» и «хоботок». Движение углов рта должно быть одновременным и симметричным.

### **7 Плоское округление.**

Раскрыв рот с «оскалом», медленно округлить губы, оставляя их прижатыми к зубам, и постепенно сокращать отверстие. Губы остаются в плоском положении и не выпячиваются. Нижняя челюсть опущена и неподвижна.

## **Упражнения для языка**

### **1 Высовывание языка – «лопата».**

Обнажив зубы, придать языку плоскую широкую форму так, чтобы края по всему полукругу касались верхних зубов. Затем язык слегка протянуть между зубами. Зубы верхней челюсти слегка скоблят по спинке языка. Продуть воздух через щель между зубами и языком. Высовывая язык, не загибать его вниз и не прикладывать к губам.

### **2 Высовывание заостренного языка – «жало».**

Обнажить зубы, высовывая заостренный язык, не прикасаться к нему зубами. Кончик направлен вперед и вверх. Избегать произвольных изгибаний.

### **3 Прощупывание линии поперечного разреза полости рта кончиком языка.**

Приложить кончик языка к краю верхних зубов. Прощупать щель между верхними резцами по задней поверхности, перейти на десну и альвеолы, подвигая кончик языка назад, пройти через альвеолярную выпуклость и прощупать твердое небо.

### **4 Чередование дорсального и апикального уклада.**

Приложить кончик языка к нижним зубам у внутренней десны, выгнуть аркой среднюю часть языка. Затем поднять и переместить кончик языка на самую выпуклую часть альвеол, переводя язык в апикальное (верхнее) положение. При повторении движения кончик языка загибается вверх и вниз по очереди.

### **5 Оттягивание языка назад.**

Широко раскройте рот, оттяните весь язык назад. Задняя спинка языка поднимается к мягкому небу. Опустите язык и продвиньте его вперед, кончик языка касается нижних зубов. Не закрывайте рот.

## 2 Foreword to students

Pronunciation is definitely the biggest thing that people notice when you are speaking English. When you meet a person, and you just say a sentence or two, do you think they will notice your poor vocabulary or bad grammar? Probably not. But they **will** notice if your pronunciation is good or bad. If your pronunciation is poor, they will immediately think about you as "the guy/girl who speaks bad English". Your pronunciation creates the first impression you make.

Good pronunciation should be one of the first things that you learn in English. You can live without advanced vocabulary – you can use simple words to say what you want to say. You can live without advanced grammar – you can use simple grammar structures instead. But there is no such thing as "simple pronunciation". If you don't have good pronunciation, you have... bad pronunciation and native speakers will have problems understanding you! Besides, if you start teaching English to other people, you will automatically transfer to them your poor way of speaking, for which nobody will ever be grateful to you.

The accent that we concentrate on is the one that is recommended for foreign learners studying British English. It is most familiar as the accent used by most announcers and newsreaders on serious national and international BBC broadcasting channels. It has for a long time been identified by the name Received Pronunciation (usually abbreviated to its initials, RP). RP is a special accent – a regionally neutral accent that is used as a standard for broadcasting and some other kinds of public speaking. RP is widely used in the academic world, both in Britain and globally. Along with General American, it is the most common model accent in teaching English as a foreign language.

To underline the importance of good pronunciation the English phonetician H. Gleason notes that to speak any language a person must know nearly all the 100 % of its phonology, while 50–90 % of its grammar and only 1 % of the vocabulary may be sufficient.

### Letters and sounds

In writing, words are made of letters. In speech, words are made of sounds. Letters are not always the same as sounds. For example,

the words *key* and *cat* begin with the same sound, but the letters are different. We can see this clearly if we read the two words in phonemic symbols: [ki:], [kæt]. In the examples below, word pairs have the same pronunciation but different spelling:

buy	bye	sun	son
weak	week	weigh	way
too	two	write	right

There are two kinds of sounds: consonant sounds (C) and vowel sounds (V). For example, in *duck*, there are three sounds, consonant-vowel-consonant (CVC). The number of sounds in a word is not usually the same as the number of letters. We can see this if we write the word using phonemic symbols. For example, *duck* is [dʌk].

## Exercises

**1 In this story, there are 12 incorrect words. The correct word is pronounced the same as the incorrect one, but the spelling is different. Correct them using the words from the box.**

son	some	meat	way	threw	pears
sent	week	buy	piece	road	two

Last weak, I cent my sun Jamie to the shops to bye sum food. He got a peace of meet and too pairs. On the weigh home, the bag broke. The food fell onto the rode and got dirty. In the end, Jamie through the food in the bin.

**2 How many sounds are there in each word? Write the order of consonant sounds (C) and vowel sounds (V).**

*Example:* night – CVC (three sounds: first a consonant, then a vowel and finally another consonant)

Dog; rabbit; frog; gorilla; snake; bee.

**3 Look at these possible names of cartoon animals. Do they have the same first sounds? Do they rhyme?**

Phil the fox	Polly the parrot	Sam the lamb
Mary the canary	Deborah the zebra	Ida the spider
Myrtle the turtle	Claire the bear	Kitty the cat



**4 In each of these groups of words, one word is exactly the same as in normal letters. Underline it, then write the others in normal letters.**

Example: *Furniture:*

təlbɒl      bɛd      `sqʋfɒ      tʃeɪə  
table      sofa      chair

- a *For writing:*      `pɛnsɪl      `pɛlpɪ      pɛn      `nɪqʋtbʋk  
b *In the office:*      `tɛllfɒʋn      fɪks      kɒm      `pju:tɪ      dɛsk  
c *Body parts:*      nɛk      hɛd      hændlɛg  
d *Farm animals:*      hɛn      plɪg      Si:p      kaʋ  
e *Colours:*      gri:n      blu:      rɛd      blɪk  
f *Verbs:*      gɛt      tɛlk      glv      gɒʋ  
g *Numbers:*      sɛvɒn      tɛn      Tri:      falv

**5 Some phonemic spellings are surprisingly different from normal spellings. For example, in phonemic spelling, quick is [kwɪk]. Can you find all the words in this wordsearch? The words are horizontal or vertical. Use all the letters.**

tʃ	eɪ	l	n	g	l	l	ʃ
m	k	w	ɛ	s	tʃ	q	n
l	k	n	j	u:	z	b	s
k	w	k	qʋ	s	f	r	l
s	l	w	ʃ	k	j	i:	k
t	k	al	q	u:	u:	ʔ	s
ɛ	dʒ	t	n	l	tʃ	z	ʔ
dʒ	u:	s	ʃ	u:	q	ʔ	qʋ

breathes      ocean      chair  
question      edge      quick  
English      quite      future  
school      juice      shoe  
mixed      sixth      news  
though

### 3 Consonants [f], [v], [t], [d], [s], [z], [m], [n]. Vowels [ɪ], [i:], [ə]

**Study articulation and spelling rules of the following sounds:**

[f], [v]

[f]

This is an easy sound to make. Bite your bottom lip gently between your teeth. Build up pressure behind this wall of your top teeth and bottom lip, but don't puff out your cheeks, then open your mouth just enough to let air through, and blow. You should be able to blow a feather off your hand. Remember to keep on the aspiration through the vowel that follows.

[v]

The position of the mouth is the same as that for [f], but this is a voiced consonant. Remember to try saying it with your hands over your ears, or your fingers on your throat. There must be no vibration with [f] but lots of air; lots of vibrations with [v] but very little air. Some of the air can come out at the sides of your mouth. When you say [v], try to make your lips tingle (see table 1).

Table 1 – Spelling rules for the sounds [f], [v]

	Frequently	Sometimes	Notes
[f]	<b>f</b> (fell) <b>ff</b> (offer) <b>ph</b> (photo) <b>gh</b> (laugh)		The vowel is shorter before [f] than [v], for example in leaf and leave. If you have difficulty making the difference, exaggerate the length of the vowel in <b>leave</b> .
[v]	<b>v</b> (never)	<b>f</b> (of)	

[t], [d]

[t]

Press the tip of your tongue against the ridge of bone behind and above your top teeth (the alveolar ridge) so that no air can get through.

Build up the pressure of air behind this barrier, and then break the pressure by opening your mouth a little and removing your tongue from the ridge so that the air rushes out. Carry on the rush of air through the vowel sound that follows, so that the word *tin* sounds like /t-hin/ or even /tsin/. Exaggerate this aspiration to begin with as you practise.

### [d]

This is the voiced equivalent of [t], so the tongue starts in the same position, against the alveolar ridge, and the lower jaw is pulled down and the tongue withdrawn from the ridge to release the pressure. However, as this is a voiced sound, there will be no rush of air, but only a tiny explosion. Don't forget to check on your vibration, either with your fingers on your Adam's apple, or by covering your ears. And don't forget to lengthen any vowel sound immediately before the [d] (see table 2).

#### Tip:

- In many accents, including American accents, the letter T is pronounced like a [d] when it is between two vowel sounds. So in America, *writer* [ˈraɪtə] sounds like *rider* [ˈraɪdə].

- In some accents, for example in some parts of London, the T between two vowel sounds is made not with the tongue but by stopping the air at the back of the throat to make a short silence. So in these accents, *butter* is pronounced *bu'er*. In fast speech, many speakers drop the [d] or [t] when they come between two other consonant sounds. So *facts* [fæks] sounds like *fax* [fæks].

Table 2 – Spelling rules for the sounds [t], [d]

	Frequently	Sometimes	Rarely	Notes
[d]	<b>d</b> (dog), <b>dd</b> (address)			
[t]	<b>t</b> (tie) <b>tt</b> (butter)	<b>(e)d</b> – past tense ending	<b>th</b> (Thomas, Themes)	<b>t</b> can be silent (listen)

### [s], [z]

#### [s]

This is a voiceless sound. Place the tip of your tongue between your teeth so that the teeth grip the sides of the tongue firmly. Now

draw back the very tip and press it against the bottom teeth. There should now be a small passage over the top of the tongue through which air can pass straight from the lungs. Keep the lips spread and expel the air in a hissing sound.

### [z]

This, like its voiceless equivalent [s], is a *continuous* sound. There is no [d] or [t] before it. The lips and tongue are in the same position as for [s] but the vocal cords are vibrated, which will cause some tension in the tongue itself. The vibration should be very strongly felt (see table 3).

Table 3 – Spelling rules for the sounds [s], [z]

	Frequently	Sometimes	Notes
[s]	<b>s</b> (sad), <b>ss</b> (class), <b>c</b> (place)	<b>sc</b> (science)	<b>x</b> can spell [ks] (mix) <b>s</b> is not always pronounced [s] (sugar, rise, plays)
[z]	<b>z</b> (zero), <b>s</b> (nose)	<b>zz</b> (buzz), <b>ss</b> (scissors)	<b>x</b> spells [gz] (exact) <b>-se</b> at the end of the word is usually pronounced [z] (rise).

### Pronunciation may be connected to grammar:

use [ju:s] = noun

house [haʊs] = noun

close [kləʊs] = adjective

use [ju:z] = verb

house [haʊz] = verb

close [kləʊz] = verb

### [m], [n]

The consonant sounds [m], [n] and [ŋ] are made by stopping the flow of air out of the mouth so that it goes through the nose instead. The three sounds are different because the air is stopped by different parts of the mouth. You can feel this when you say the words *some*, *sun*, *sung*.

### [m]

The lips are pressed together. The soft palate is lowered and the air escapes through the nasal cavity.

## [n]

The tip of the tongue touches the alveolar ridge. The soft palate is lowered and the stream of air, exhaled from the lungs, escapes through the nasal cavity.

### Tip:

- Always close your lips for [m], even at the end of a word, when the next word begins with [k] or [g], for example: *cream cake*, *warm glow*.

- There may be a silent B or N after [m] (*comb*, *autumn*). There may be a silent K before [n] (*knife*), [n] changes to [ŋ] when the next sound after it is [k] or [g]; the N in *thin* is [n], but the N in *think* is [ŋ].

## [ɪ]

This is a very relaxed sound. The tongue lies with no tension on the bottom of the mouth, the lips are very relaxed, slightly spread. It's probably best to close your mouth, make sure that there is no tension anywhere, then open your lips until you can just get one finger between them, open the teeth a *fraction* so that you can't get much more than a finger nail between them and then, without tensing up, say the sound you hear on the tape. To make doubly sure that you aren't tensing up at all, keep your fingers on your throat, just above your Adam's apple. Keep the vowel sound short (see table 4).

Table 4 – Spelling rules for the sound [ɪ]

	Frequently	Sometimes	Notes	
[ɪ]	<b>i</b> – if, film, his	<b>e</b> – decide, English, women	exceptions	<b>o</b> – women
	<b>e</b> (in verb endings and plurals) – started, dances			<b>u</b> – busy

## [i:]

In contrast to [ɪ], this is a tense vowel. Start with your mouth and other speech organs in the right position to say [ɪ] and then tense all the muscles, spreading and firming the lips, raising the back of the tongue and tensing the muscles under the chin.

The other important feature of this vowel is that it is long – far longer than [ɪ]. [ɪ] before a *voiced* consonant sound is roughly the same length as [i:] before a *voiceless* consonant sound (see table 5).

Table 5 – Spelling rules for the sound [i:]

	Frequently	Sometimes	Notes
[i:]	<b>ee</b> (feet) <b>ea</b> (eat) <b>e-e</b> (scene)	<b>e</b> (me) <b>ie</b> (piece) <b>i</b> (machine) <b>ei</b> (receive) <b>ey</b> (key)	Many other vowel sounds are spelt <b>ea</b> , though [i:] is the most common.  <b>ei</b> comes in the middle of words, at the end of words the spelling is <b>ey</b> .

### [ə] ("shwa")

In weak syllables, native speakers of English very often use the weak vowel sound [ə]. The vowels in unstressed syllables are often reduced to a rapid *shwa* and sometimes even vanish altogether.

This is a very important sound in English; though you might actually call it a non-sound. It is fully relaxed and very short. In fact, it is so short that it sometimes hardly exists at all!

It is the sound you have been making when you make the consonant sounds, for instance [p] and [b], audible. It is the sound you use for all the weak forms (*a boy*, *the girl*, etc) and for the unstressed syllables of so many words (*police*, *contain*, *success*). Try saying these words as if there were no vowel at all between the consonants of the unstressed syllable ([pli:s], [kn`tem], [sk`ses]). With some combinations of consonants it is almost impossible not to make a slight sound, but if you concentrate on trying to eliminate the sound altogether, the most that will escape will be *shwa* and you will be overcoming the temptation to give the unstressed vowels their full value. When the unstressed syllable is an open one, i.e. at the end of a word with no following consonant sound and no linking with the next word (actor [`æktə], finger [`fɪŋgə], sofa [`səʊfə]), it cannot, of course, be swallowed completely but is still very weak.

Notice that functional parts of speech are usually pronounced with a *shwa* sound instead of having the full value of their vowels. They are:

- i. articles (*a, an, the*);
- ii. personal pronouns (*us, them, etc.*);

- iii. monosyllabic prepositions (*at, to, for, etc.*);
- iv. auxiliary verbs (*am, are, have, etc.*),
- v. modal verbs (*shall, should, must, can, etc.*).

Notice also that in the case of some of them, particularly '*and*' and '*must*' and '*of*', the final consonant is nearly always elided: '*and*' is nearly always pronounced [ən]; '*must*' and '*of*' are usually pronounced [məʃ] and [ə] before a consonant.

### **Spelling**

Notice in the examples above that nearly any vowel spelling may be pronounced as a weak vowel.

### **Do the following exercises:**

a) Practice the sounds in the following proverbs and set expressions. Count the number of the target sounds.

b) Transcribe and intone the phrases. Find their Russian equivalents. Learn them by heart.

c) Record yourself saying these phrases.

**[f], [v]**

Fortune favours the brave.

Birds of the feather flock together.

Feast today and feast tomorrow.

Fools seldom differ.

Fair without, foul within.

The fat is in the fire.

From the frying pan into the fire.

An iron hand in a velvet glove.

Virtue is its own reward.

**[t], [d]**

To fall between two stools.

On the tip of your tongue.

Better the foot slip than the tongue.

Temptations are like tramps, let one in and he returns with his friends.

A storm in a teacup.

Dull as ditch water.

Never say die until you're dead.

Between the devil and the deep sea.

[s], [z]

Slow and steady wins the race.

Last but not least.

One swallow doesn't make a summer.

Speech is silver, but silence is gold.

Stolen pleasures are the sweetest.

Better safe than sorry.

One man's meat is another man's poison.

Easy does it.

As busy as a bee.

A man is judged by his foes, as well as by his friends.

Everybody's business is nobody's business.

[m]

Manners make the man.

Men may meet, but mountains never greet.

Many men, many minds.

To make both ends meet.

Money is a good servant but a bad master.

Money begets money.

[n]

Neck or nothing.

To find a mare's nest.

What's done cannot be undone.

No sooner said than done.

Money spent on brain is never spent in vain.

One man, no man.

[l]

As fit as a fiddle.

There's many a slip 'twixt the cup and the lip.

If the cap fits, wear it.



As pretty as a picture.  
Little pitchers have big ears.

[i:]

Between the devil and the deep sea.  
People meet, but mountains never greet.  
Extremes meet.  
Honey is sweet, but the bee stings.  
It's all Greek to me.  
A friend in need is a friend indeed.  
Easy come easy go.

**d) Practice the nursery rhyme and learn it by heart.**

Sneeze on Monday, sneeze for danger,  
Sneeze on Tuesday, meet a stranger,  
Sneeze on Wednesday, get a letter,  
Sneeze on Thursday, something better,  
Sneeze on Friday, no more sorrow,  
Sneeze on Saturday, see your true friend tomorrow.

**Fulfill the necessary tasks paying attention to the target sounds.**

**a) Complete these limericks with the words from the box. Learn them by heart.**

rude	said	late	head	fight	polite	food	wait
------	------	------	------	-------	--------	------	------

There was a young lady named Kate,  
Who always got out of bed \_\_\_\_\_.  
The first thing she \_\_\_\_\_  
When she lifted her \_\_\_\_\_  
Was 'I thought it was better to \_\_\_\_\_.

There was a young waiter called Dwight  
Who didn't like being \_\_\_\_\_.  
If you asked him for \_\_\_\_\_,

He was terribly \_\_\_\_\_  
And invited you out for a \_\_\_\_\_.

**b) Circle the words which rhyme. Learn it by heart.**

Mr Porter loves his pasta.  
No one else can eat it faster.  
Mr Porter's sister Rita  
Buys the pasta by the metre.  
Mr Porter's older daughter  
Boils it all in tubs of water.

**c) Find a way from Start to Finish.** You may **not** pass a square if the word contains the sound [z]. You can move horizontally (↔) or vertically (↑↓) only.

Start ↓					
spots	squares	prize	since	six	sports
streets	wise	sells	sits	exact	escapes
rice	rise	sense	science	lose	lost
oasis	desert	smokes	songs	crisps	box
place	face	snacks	seas	voice	boxes
plays	phase	nose	smiles	focus	concert
					↓ Finish

**d) Write the words in the correct part of the table:**

orange	woman	return	collect	market	begin	visit	asleep
salad	teaches	needed	letter	sofa	peaches	quarter	women
Vowel in weak syllable = [ɪ]				Vowel in weak syllable = [ʊ]			

**Read the dialogue, find sounds that have been trained before and stage the dialogue.**

### **A Visit to Vladivostok**

**Oliver:** Victor, have you ever visited Vladivostok?

**Victor:** Never. In fact, I haven't travelled further than Liverpool.

**Oliver:** I've had an invitation from the University of Vladivostok to give a survey of my own creative verse.

**Victor:** How marvellous!

**Oliver:** Will my navy overcoat be heavy enough, I wonder? It's long-sleeved and reversible. And I've got a pair of velvet Levis—rather a vivid violet! Do you think they'll approve?

**Victor:** I should think the professors will view violet Levis with violent disapproval. When do you leave?

**Oliver:** On the 7th of November.

**Victor:** I don't advise you to travel on the 7th. It's the anniversary of the Valentine Invasion. And for heaven's sake, Oliver, don't overdo the caviar. Or the vodka.

**Oliver:** Victor, I do believe you're envious!

## 4 Consonants [p], [b], [k], [g], [h], [j]. Vowels [e], [æ]

**Study articulation and spelling rules of the following sounds:**

### [p], [b]

#### [p]

To produce [p] press your lips together, let the air from the lungs build up behind them and then blow it out suddenly. You should be able to blow out a candle or a feather off your hand. Let the air come straight up from the lungs, as this is a voiceless sound. Keep blowing through the vowel that follows; e.g. 'park', 'pin'. When you practise, don't be afraid to exaggerate.

Sometimes it helps to think there is an 'h' after the 'p'. As if you were saying 'p-hin' (often written [p<sup>h</sup>in]).

#### [b]

Your mouth is in the same position as for [p], but this time the sound is *voiced*, that is, the vocal cords behind your Adam's apple are vibrated. Put your fingers on your throat or over your ears each time, to check that you really are making a difference between the voiced and voiceless sounds. Don't be afraid to exaggerate. Make sure there is only the smallest explosion of air (see table 6).

Table 6 – Spelling rules for the sounds [p], [b]

	Frequently	Notes
	<b>b</b> (job)	<b>b</b> is sometimes silent (comb).
[b]	<b>bb</b> (rubber)	
	<b>p</b> (open)	<b>ph</b> pronounced [f] (phone). <b>p</b> is sometimes silent (psychology).
[p]	<b>pp</b> (apple)	

### [k], [g]

#### [k]

Raise the back of your tongue and press it against your soft palate at the back of your mouth cavity, completely blocking the passage of

air. As with [p] and [t], as soon as this blockage is released the air rushes out and the voiceless sound is produced. And as with [p] and [t], there is a great deal of aspiration, so practise saying [k-hæn] (can), [k-hi:p] (keep), [k-hɪt] (kit).

### [g]

Like [p], [b] and [t], [d], [k] and [g] are a pair, the only difference in the two sounds being that the first is voiceless, the second voiced. So place your tongue in the same position as for [k] but do not let the air rush out, and control the sound from your vocal cords, which should be vibrating. Until you are quite confident that you can make the correct sound every time, always check for this vibration. Remember to lengthen a preceding vowel (see tables 7, 8).

Table 7 – Spelling rules for the sound [k]

	Beginning	Middle	End	Notes
[k]	<b>c</b> (can) <b>k</b> (king)	<b>cc</b> (soccer) <b>ck</b> (locker)	<b>k</b> (milk) <b>ck</b> (black) <b>c</b> (comic) <b>ch</b> (ache)	<b>qu</b> spells the sound [kw], e.g. quick [kwɪk]. <b>x</b> spells the sound [ks], e.g. six [sɪks]. In some words beginning with <b>k</b> , the <b>k</b> is silent, e.g. know, knife.

Table 8 – Spelling rules for the sound [g]

	Frequently	Sometimes	Notes
[g]	<b>g</b> (go) <b>gg</b> (bigger)	<b>gh</b> (ghost) <b>gu</b> (guest)	<b>g</b> can be silent (sign, foreign). The vowel sound is a bit longer before [g] than before [k] in pairs like <b>bag</b> and <b>back</b> .

### [h]

This is a very easy sound to produce but one which a lot of people find very difficult to attach to other sounds. To make it, simply open your mouth and push air up and out straight from the lungs. To produce it several times in succession, imagine that you have been

running and are out of breath, or you are a dog panting. The problem in ordinary speech is to have sufficient breath in your lungs to expel at every [h]. Practise controlling the amount of air you expel so that you always have some in reserve. Do not use this sound for linking.

Some speakers, e.g. in London, do not pronounce the H, so *hair* [heə] sounds the same as *air* [eə].

The sound [h] only happens before a vowel sound (see table 9).

Table 9 – Spelling rules for the sound [h]

	Frequently	Sometimes	Notes
[h]	h (hill)	wh (who)	h is often silent (hour, honest)

## [j]

The central part of the tongue is raised to the hard palate forming a rather wide narrowing through which the stream of air passes without any audible friction. The tip of the tongue is lowered. The soft palate is raised. The vocal cords are made to vibrate. The lips are spread or neutral.

In American, the [j] is dropped from words like *new*, *student*, *tune*, so for example *newspaper* /'nju:spəlpə/ sounds like *noose paper* /'nu:spəlpə/.

The sound [j] only happens before a vowel sound (see table 10).

Table 10 – Spelling rules for the sound [j]

Frequently	Sometimes	Notes
y at the beginning of words: yellow, you	before some u at the beginning of words: university, use	
	before some [u:] after some consonants: beautiful, dew, argue, queue, music, new, pure, tune	In dew, new, tune [j] is omitted by American speakers <b>Exception:</b> Europe

## [e]

This is a relaxed sound, like [ɪ]. The mouth is just a little more open than for [ɪ]; you should be able to put a finger between your teeth, and the lips are a little wider apart than that. Keep the sound short. And be careful not to open your mouth too much or you will find that you are saying the next sound [æ] (see table 11).

Table 11 – Spelling rules for the sound [e]

Frequently		Sometimes	Notes
[e]	e (men)	ea (death), ie (friend), a (many), ai (said)	If e is followed by r, the vowel is not [e], but [ɜ:(r)] for example in <b>serve</b> .
<b>Exceptions:</b> ie - friend, a – any, ate, says, said, u – bury, ei - leisure			

## [æ]

This is another short vowel, but the mouth is wider open than for [e]. Press the tip of your tongue hard against your lower teeth, bunch the tongue up behind it, open your lips so that the corners of your mouth are not pressed together, and then make a bleating sound, like a lamb. The sound you are trying to achieve is very like that which a lamb makes, but perhaps it would be wise to practise in private to begin with!

In most accents, the following words have the vowel [æ]: *ask, dance, castle, bath, fast*. But in South East England, speakers pronounce the A sound in words such as these as [ʌ] (see table 12).

Table 12 – Spelling rules for the sound [æ]

Frequently	Notes
a- sat, marry, hand, ran	Exception: plait

## Do the following exercises:

a) Practice the sounds in the following proverbs and set expressions. Count the number of the target sounds.

**b) Transcribe and intone the phrases. Find their Russian equivalents. Learn them by heart.**

**c) Record yourself saying these phrases.**

**[p], [b]**

Practice makes perfect.

The proof of the pudding is in the eating.

Promises and piecrusts are made to be broken.

Penny plain, twopence coloured.

To rob Peter to pay Paul.

Praise is not pudding.

Practice what you preach.

One beats the bush, another takes the bird.

Let bygones be bygones.

Better be alone than in a bad company.

Barking dogs seldom bite.

His bark's worse than his bite.

The blind leading the blind.

Your eyes are bigger than your belly.

A bird in the hand is worth two in the bush

Beauty will buy no beef.

Blind as a bat.

Bold as brass.

**[k], [g]**

Curiosity killed the cat.

A cat may look at a king.

Care killed a cat, not work.

Cool as a cucumber.

The pot calling the kettle back.

To cut your coat according to your cloth.

To come a cropper.

Catch as catch can.

To kill wife with kindness.

To kill the goose that lays the golden eggs.

A good dog deserves a good bone.

As good as gold.

To give as good as you get.



All that glisters is not gold.  
Go and teach your grandmother to suck eggs.

**[h]**

Handsome is as handsome does.  
He that has ears to hear let him hear.  
Heaven helps him who helps himself.  
He that has an ill name is half hanged  
Come hell or high water.  
Cold hands, warm heart.  
Habit cures habit.  
He who has begun has half done.  
A honey tongue, a heart of gall.  
He who hesitates is lost.  
He who excuses himself accuses himself.

**[j]**

You never know what you can do till you try.  
You always admire what you really don't understand.  
You are what you eat.  
Union is strength.  
Youth is wasted on the young.

**[e]**

Least said, soonest mended.  
All's well that ends well.  
Rain before seven, fine before eleven.  
There's a remedy to everything but death.  
God defend me from my friends; from my enemies I can defend myself.  
Better late than never.  
The thin end of the wedge.  
Marry in haste, repent at leisure.  
Better to do well than to say well.

**[æ]**

Flat as a pancake.  
A matter of fact.

Mad as hatter.  
Catch as catch can.  
A hungry man is an angry man.  
May as well be hanged for a sheep as a lamb.

**d) Practice the tongue twisters and learn them by heart.**

1) Peter Piper picked a peck of pickled pepper. If Peter Piper picked a peck of pickled pepper, where's the peck of pickled pepper Peter Piper picked?

2) In Hertford, Hereford and Hampshire, hurricanes hardly ever happen.

3) It's not the hopping over hedges that hurts the horses' hooves; it's the hammer, hammer, hammer on the hard high road.

**e) Practice the nursery rhyme and learn it by heart.**

Betty Bodder bought some butter  
But she said, "The butter's bitter,  
If I put it in my batter  
It will make my batter bitter.  
But a bit of better butter  
Will make my batter better."  
So she bought a bit of butter  
Better than the bitter butter,  
And she put it in her batter  
And her batter wasn't bitter.  
So 'twas better Betty Bodder bought a bit of better butter.

**Fulfill the necessary tasks and read the following rhymes and limericks paying attention to the target sounds. Learn them by heart.**

**a) Add the sound [g] or [k] to the beginning of these words and write the new words.** Remember: think of *sounds*, not spelling. For example, if you add [k] to the beginning of water [wɔ:tə], you get

quarter [kwɔ:tq]. The sound is similar but the spelling is completely different!

**Example** eight – *gate*

1	up	_____	5	old	_____	8	all	_____
2	aim	_____	6	lime	_____	9	rate	_____
3	ache	_____	7	air	_____	10	ill	_____
4	round	_____						

**b)** Look at the words below. Seven of them are ‘exception’. They are not weak forms but the *h* at the beginning of the syllable is not pronounced. Use a dictionary to find the seven words. Check the meaning of any new words.

hole	whole	childhood	honest
how	vehicle	exhibition	heir
hour	behind	rehearse	inherit
who	ghost	dishonest	

Close your book. Can you remember the seven words where *h* is not pronounced?

**c) Find a way from Start to Finish.** You may pass a square only if the word in it has the sound /i:/. You can move horizontally (↔) or vertically (↑↓) only.

Start ↓					
leave	earth	health	reach	teach	meat
dream	dead	cream	jeans	steak	cheat
east	bread	tea	death	heat	peak
beach	break	peace.	search	leaf	meant
seat	please	team	early	beat	bean
head	bear	near	dreamt	sweat	clean
					↓ Finish

**Read the dialogue, find sounds that have been trained before and stage the dialogue.**

**a) Crackle, Crackle, Galactic Static!**

**Gran:** Jack, do you have to bang and slam on that piano like that?

**Jack:** I'm practising for our new album. It's smashing.

**Gran:** An album? You mean that racket you and your gang bash out?

**Jack:** We're not a gang, we're a fantastic jazz band. Sally and Janet, me on the piano, Alec on the sax - the Galactic Static. It'll be an absolute smash hit.

**Gran:** The Galactic Racket, if you ask me. And all you'll smash is Grandad's piano.

**Jack:** Gran, we have *talent*. We're cool cats, man. Crackle, crackle, Galactic Static!

**Gran:** The young man's mad. Here. I've made you a fat ham sandwich and a crab-apple jam flan.

**Jack:** Ah, Gran, you may not understand jazz but your flans are fab.

**b) A present for Penelope.**

**Peter:** Pass the pepper, will you, please, Percy, old chap?

**Percy:** Pepper? You're not proposing to put pepper on your porridge?

**Peter:** Shut up, Percy! Why do you always presume that I'm stupid?

**Percy:** Well, stop snapping and explain the purpose of the pepper pot.

**Peter:** It's perfectly simple. I want to compare our pepper pot with the pepper pot I've bought as a present for Penelope Popplewell.

**Percy:** A practical - but pretty expensive - present!

**Peter:** Well, she's a super person. I thought perhaps, if you happened to be passing the Post Office... Could you possibly pop the parcel in the post?

**Percy:** Am I expected to pay the postage on this pepper pot for Penelope Popplewell?

**Peter:** Percy, you're impossible! I may be poor but I have my pride! Here's £1 for the postage.

## 5 Consonants [l], [ʃ], [ʒ], [tʃ][dʒ]

**Study articulation and spelling rules of the following sounds:**

### [l]

Lay the front part of your tongue along the alveolar ridge, with the tip of the tongue touching the gums just where the teeth join them. Contract the tongue, drawing in the sides so that air can pass on either side. If you suck in air, you will feel it on the sides of your tongue. Now push the air out of your mouth, at the same time vibrating your vocal cords so that you produce a **voiced** sound.

There are, in fact, two [l] sounds in English, but they are not phonemic, i.e. it makes no difference to meaning which one you use. The [l] you have just made (the 'clear' [l]) occurs before a vowel (*like, lost, sailing, hollow*). The other [l] sound (the 'dark' [l]) occurs before a consonant sound (*called, build*) or at the end of a word (*full, middle, chapel*). To make the dark [l], keep the front of your tongue against the alveolar ridge, but try to say a long [u:]. You will feel the back of your tongue rising (see table 13).

Table 13 – Spelling rules for the sound [l]

	Frequently	Notes
[l]	l (leg), ll (call)	l can be silent (half, calm, talk, could)

### [ʃ], [ʒ]

#### [ʃ]

For this sound the tongue is pulled further back than for [s] and the tip of the tongue is lifted to midway between the teeth. If you purse your lips as you did for [w], this will help initially, though later you may not find it necessary. Do it this way until you are sure that you hear and feel the difference between [s] and [ʃ]. Start with the tip of the tongue actually between your teeth. Draw it back slowly till you are saying [s], then further still. You should be able both to hear and feel the change in the quality of the sound.

If you have problems with [ʃ], start with [s] and move your tongue backwards in your mouth (see table 14).

Table 14 – Spelling rules for the sound [ʃ]

	Always	Frequently	Sometimes
[ʃ]	<b>sh</b> (shoe, fashion, finish),	<b>s</b> (sugar, insurance, sensuous), <b>ss</b> (Russia), <b>ti+vowel</b> (nation), <b>ci+vowel</b> (musician)	<b>c</b> (ocean), <b>ch</b> in words of French origin (machine, champagne)

### [ʒ]

This is simply the voiced equivalent of [ʃ]. Start off by making sure you are saying [ʃ] correctly and, being careful not to move any of your speech organs, vibrate the vocal cords. This sound produces *strong* vibrations (see table 15).

Table 15 – Spelling rules for the sound [ʒ]

	Sometimes
[ʒ]	<b>s</b> before endings with <b>u</b> or <b>i</b> (measure, usual, vision), <b>-ge</b> in words of French origin (beige, garage)

### [tʃ][dʒ]

#### [tʃ]

This is actually a combination of two sounds, but they are produced so close that they count as one. The [t] is not aspirated, but slides straight on to the [ʃ], after which the air is expelled. Because there are two sounds, however close, it is impossible to hang on to the sound as one can with [f] or [s], for example. You *can* hold on to the [ʃ] part, but if you want to keep saying the whole phoneme, you have to break off and start again, rather like a steam engine: [tʃ-tʃ-tʃ].

#### [dʒ]

This is the voiced equivalent of [tʃ]. Try not to let any air escape on either sound. If anything, feel as if you are pushing the air back into your lungs. It is almost impossible to voice one sound without voicing the other, so make sure the [d] is properly pronounced and slide quickly on to the [ʒ] (see table 16).

Table 16 – Spelling rules for the sounds [tʃ][dʒ]

	Beginning	Middle	End
[tʃ]	<b>ch</b> (chair)	<b>ch</b> (teacher), <b>t</b> (future)	<b>tch</b> (watch)
[dʒ]	<b>j</b> (jaw), <b>g</b> (general)	<b>g</b> (page), <b>j</b> (major)	<b>ge</b> (rage), <b>dge</b> (ledge)

### Do the following exercises:

a) Practice the sounds in the following proverbs and set expressions. Count the number of the target sounds.

b) Transcribe and intone the phrases. Find their Russian equivalents. Learn them by heart.

c) Record yourself saying these phrases.

[l]

Live and let live.

Let sleeping dogs lie.

Look before you leap.

Live and learn.

Let well alone.

Love me, love my dog.

Every cloud has a silver lining.

[ʃ]

Share and share alike.

A shy fish.

[ʒ]

Eat at pleasure, drink with measure.

Measure for measure.

Confusion worse confounded.

Stolen pleasures are sweetest.

Your old men shall dream dreams, your young men shall see visions.

That man is richest whose pleasures are the cheapest.

[tʃ]

He that mischief hatches mischief catches.  
Misfortunes tell us what fortune is.  
Children are poor men's riches.  
Charity begins at home.  
Such carpenters, such chips.  
Hatches, catches, matches and dispatches.  
Not much of a catch!  
You scratch my back, I'll scratch yours.  
Don't count your chickens before they're hatched.

[dʒ]

Little knowledge is a dangerous thing.  
Don't jest with edged tools.  
Change the subject.  
Judge not, lest you be judged.  
Be just before you are generous.

**d) Practice the tongue twisters and learn them by heart.**

1) She sells seashells on the seashore.

The shells she sells are seashells, I'm sure.

For if she sells seashells on the seashore

Then, I'm sure, she shells sea-shore-shells.

2) How much wood would a woodchuck chuck, if a woodchuck could chuck wood?

3) If two witches were watching two watches, which witch would watch which watch?

4) Can you imagine an imaginary menagerie manager imagining managing an imaginary menagerie?

**Fulfill the necessary tasks paying attention to the target sounds.**

**a) Each of the following words contains one of the sounds [s], [z], [ʃ], [ʒ], [tʃ] or [dʒ]. Can you put the correct symbol by each word?**

a) chew [ ]      zoo [ ]      shoe [ ]

b) major [ ]      nature [ ]      laser [ ]



- c) east [ ]      eased [ ]      each [ ]  
 d) large [ ]      marsh [ ]      march [ ]  
 e) sheep [ ]      cheap [ ]      jeep [ ]  
 f) rich [ ]      ridge [ ]  
 g) leisure [ ]      ledger [ ]  
 h) recent [ ]      reasoned [ ]  
 i) Tricia [ ]      treasure [ ]  
 j) vision [ ]      pigeon [ ]

**b) Mark the stress in the following words.**

exchange	religion	sandwich	adjusting
damaged	orange juice	procedure	pyjamas
engine	suggest	injuries	adjourn
indigestion	soldier	injection	register
surgery	generous	imagine	syringe

**c) Write these nationality words in the correct column.**

Belgian	Chinese	French
Welsh	German	Chilean
Dutch	Japanese	Turkish
Russian	Polish	

Contains [dʒ]	Contains [ʃ]	Contains [tʃ]
Belgian		

**d) If a word ends with a [dʒ] or a [tʃ], and the next word begins with the same sound, you say the sound twice.** If you say *Dutch cheese* with only one [tʃ], it sounds like *Dutch ease*. The speaker made this mistake in these sentences. **Write what they meant to say.**

Example: Does she tea Chinese in the school? – teach Chinese

1. I don't know which air to sit on.
2. Everyone at the match ears when their team scores.
3. I never what chat shows on the TV.
4. The actor on stay joked with the audience.
5. Foxes sometimes come to the farm and cat chickens.
6. Do you want to chain jackets before we go out?

**Read the dialogues, find sounds that have been trained before:**

**a) Are you sure you said sheep?**

**Sheila:** 'Tricia, come and I'll show you my sheep.

**Patricia:** Your sheep? Sheila, what sheep?

**Sheila:** My sheep.

**Patricia:** Are you sure you said sheep?

**Sheila:** Shh, don't shout. Of course I'm sure I said sheep. She's here in the shed. Isn't she sweet? She was washed up on the shore at Shale Marsh.

**Patricia:** What a shame! Is it unconscious?

**Sheila:** She's a she. I shall call her Sheba. I should think she's suffering from shock.

**Patricia:** Do you think she was pushed off that Persian ship? Oh Sheila, she's shivering.

**Sheila:** My precious! She shall have a soft cushion and my cashmere shawl!

**Patricia:** She's rather special, isn't she? Sheila, I wish – oh, I do wish we could share her!

**b) Life is a question of choice – or chance?**

**Charles:** If you could recapture your childhood, Richard, would you change much?

**Richard:** Life is a sort of arch. Arrival to departure. You can't switch direction, Charles. Each century brings changes but actually, Nature doesn't change.

**Charles:** But you can reach different decisions. With television, you can choose which channel to watch, switch to another picture. You could catch a different train. Given the chance, Richard, would you change trains?

**Richard:** Life is a rich adventure and largely a question of chance. You don't choose your future as you choose a chocolate or a piece of cheese.

**Charles:** But, Richard, you do choose. You forge your own fortune – a butcher? a 'cellist? a teacher? a merchant? Each choice suggests a further choice – which tree, which branch, which twig?

**Richard:** Let's adjourn to the kitchen for chicken and chips. No choice for lunch, you see, Charles!

**Charles:** But you actually chose chicken and chips! Chops would have been much cheaper!

## 6 Vowels [eɪ], [aɪ], [ɔɪ], [ɪə], [eə]

**Study articulation and spelling rules of the following sounds:**

### [eɪ] [aɪ] [ɔɪ]

These sounds are diphthongs which slide towards [ɪ] stopping short just before they reach the second sound.

The first diphthong, [eɪ], begins with a slightly more closed sound than [e] in 'head' and 'bed'.

The second, [aɪ], begins with [ʌ], but the muscles are slightly tensed and there is a bleating quality about it, as in [æ].

The third, [ɔɪ], begins with [ɒ], as in 'born' and 'taught'.

**Important for listening:** when the vowel sound [ɔɪ] is before L, e.g. oil, boil, soil, many speakers put the vowel [ə] between them. You may find it easier to say it this way (see tables 17, 18, 19).

Table 17 – Spelling rules for the sound [eɪ]

	Frequently	Less common	Notes
[eɪ]	<b>a-e</b> (mate), <b>ay</b> (say), <b>ey</b> (grey), <b>ei</b> (eight), <b>ai</b> (wait), <b>ea</b> (great)	<b>ea</b> – great, break; <b>ei</b> – eight, veil; <b>ey</b> – they, grey	<b>ai</b> and <b>ei</b> come at the beginning and in the middle of words. At the end of words, the spelling is <b>ay</b> and <b>ey</b>

Table 18 – Spelling rules for the sound [aɪ]

	Frequently	Sometimes	Notes	Exceptions
[aɪ]	<b>i-e</b> (smile), <b>ie</b> (die), <b>y</b> (cry) <b>i</b> – blind, sign, is- land, pint	<b>igh</b> (high), <b>uy</b> (buy)	These spellings are not always pronounced [aɪ] (fridge, city, friend)	<b>eye</b> , <b>ei</b> – ei- ther, neither

Table 19 – Spelling rules for the sound [ɔɪ]

	Frequently	Notes
[ɔɪ]	<b>oy</b> (boy), <b>oi</b> (coin)	<b>oi</b> comes at the beginning and in the middle of words. At the end of words, the spelling is <b>oy</b>

### [ɪə] [eə]

These two diphthongs both move towards [ə]. As with the diphthongs we have already practised, the dominant sound is in both cases the first one.

The first diphthong, [ɪə], slides from [ɪ] to [ə] via a barely audible [j].

In the second, [eə], there is no [j] between the two sounds. The first sound is actually more open than [e] - in fact, half-way between [e] and [æ], rather like the French 'e', as in 'mère' (see tables 20, 21).

Table 20 – Spelling rules for the sound [ɪə]

	All	Many	Less common
[ɪə]	<b>eer</b> - beer	<b>ere</b> - here <b>ear</b> - dear	<b>ier</b> - fierce <b>eir</b> - weird <b>ea</b> - idea, real

Table 21 – Spelling rules for the sound [eə]

	Common	Exception
[eə]	<b>are</b> (care), <b>air</b> (fair) <b>ear</b> (bear), <b>ere</b> (where)	<b>eir</b> - their

### Do the following exercises:

a) Practice the sounds in the following proverbs and set expressions. Count the number of the target sounds.

b) Transcribe and intone the phrases. Find their Russian equivalents. Learn them by heart.

c) Record yourself saying these phrases.

[eɪ] [aɪ] [ɔɪ]

To make hay while the sun shines.

An apple a day keeps the doctor away.

The blind leading the blind.

A cat has nine lives.

A stitch in time saves nine.

Out of sight, out of mind.

To spoil the ship for a ha'p'orth (a halfpennyworth) of tar.

[ɪə] [eə]

Here today, gone tomorrow.

He that hath ears to hear, let him hear.

There's none so queer as folk.

All the world is queer save thee and me – and even thee's a little queer.

All's fair in love and war.

Fair's fair.

Share and share alike.

There, there!

Hair of the dog that bit you.

As mad as a March hare.

If the cap fits, wear it.

To bear a grudge.

**d) Practice the nursery rhyme and learn it by heart.**

This is the grave of Mike O'Day,

Who died maintaining his right of way.

His right was clear, his will was strong –

But he's just as dead as if he'd been wrong.

**Read the dialogue, find sounds that have been trained before and stage the dialogue.**

**James Doyle and the boilermakers' strike**

**Old Gentleman:** I say! Boy! What's all that frightful noise?

**Boy:** It's the boilermakers from Tyneside. They're on strike. I'm on my way to join them.

**Old Gentleman:** You a boilermaker?

**Boy:** Me? No, I slave for United Alloys. But I'll add my voice to anyone fighting for his rights.

**Old Gentleman:** Wait! Why are they striking this time?

**Boy:** A rise in wages mainly – and overtime for nights.

**Old Gentleman:** Why don't they use their brains? A rise in pay means rising prices and greater inflation. What's the point? Who gains?

**Boy:** That's blackmail, mate. There's high unemployment in Tyneside and the employers exploit the situation. They pay a highly trained boilermaker starvation wages. It's a disgrace.

**Old Gentleman:** What's your name?

**Boy:** James Doyle. I come from a line of fighters. My Aunt Jane chained herself to the railings in 1908. She was quite famous.

**Old Gentleman:** I shall be highly annoyed if you tie yourself to mine!

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Практическое пособие

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